

# SURROUNDED

Words and Music by  
JAMES LABRIE, KEVIN MOORE, JOHN MYUNG,  
JOHN PETRUCCI and MICHAEL PORTNOY

Slowly ♩ = 66

G5  
xxx  
3fr.  
134

C  
x  
3fr.  
1333

D  
x  
5fr.  
1333

F5  
xxx  
134

Gsus2

Csus2

Intro:  
Guitar 1 (Synthesizer arranged for Guitar)  
Rhythm Figure 1a  
End Rhythm Figure 1a

T  
A  
B

Guitar 2 (Piano arranged for Guitar)  
Rhythm Figure 1b  
End Rhythm Figure 1b

T  
A  
B

With Rhythm Figure 1a (Guitar 1, 2 times)  
and Rhythm Figure 1b (Guitar 2, 2 times)

Gsus2                      Csus2                      Gsus2                      Csus2

mp

Morn - ing comes\_ too ear - ly,\_\_\_ and night - time\_ falls\_ too late.\_\_\_ And

Am                      G(addA)                      C(addD)                      Am                      G(addA)

mp

some - times\_ all I want to do\_ is wait.\_\_\_ The sha - dow I've been hid - ing in\_\_\_ has

\*Guitar 2 (Piano arranged for Guitar)

mp

Hold throughout

8 7 5 3 3 8 7 5 3  
10 10 9 4 5 10 10 4 4  
9 9 10 4 5 9 9 10 5  
0 10 10 5 5 0 10 10 5

\*pick and fingers

Bm7 Am11 Cmaj7 D/C

fled from me\_\_ to - day.\_\_ I\_\_ know it's eas - i - er\_\_\_\_ to

10 7 0 7 7 7 7 5 5 5 5  
7 7 7 8 8 8 8 7 7 7 7  
7 7 10 9 9 9 9 7 7 7 7  
7 0 8 8

Bm7 Em Am G/B

walk a - way\_\_ than look it\_\_\_\_ in the eye. \_\_ But I will raise a shel - ter to\_\_ the sky\_\_

5 7 7 5 3 0 0 0 8 7 10  
7 7 7 7 5 3 3 3 10 8 8  
7 7 7 7 4 5 5 4 9 7 7  
7 0 0 0 0 10 9 9

C(addD) Am G/B C(addD)

\_\_ and here\_ be - neath\_ this star to - night\_ I'll lie. \_\_ She\_\_

8 8 8 8 8 8  
9 9 10 8 8 7  
12 9 10 9 12 10  
10 0 10 9 10 8  
8 7 7 8

Moderately ♩ = 84

Am G/B C D

— will slow - ly yield the light — as I — a - wak - en from — the long - est night. —

8 10 9 9 10 7 10 8 7 8 8 10 10 10 11 12 11 12

0 7 8 10

Guitar 3

*mf*

8 10

Moderately ♩ = 82

Interlude:  
(G)\* (C)

Guitar 1

10 12 8 7 9 7 5 7 7 5 4 5 4 5 7 9 9 7 5

\*Parenthesized chords indicate keyboard accompaniment. Bass pedals G until Chorus.

(D) (F)

7 7 10 7 9 8 10 9 7 9 7 8 7 5 6 10 7

(G) (C)

10 12 8 8 10 8 7 9 7 5 7 7 5 4 5 4 5 9 10 9 7 10

(D) (F)

7 7 9 10 10 12 12 13 12 10 12 10 12 10 12

Gsus2 G5 Gsus2 G5 Gsus2C5/G

Guitar 3

*f* Hold----- P.M.4 P.M.4 P.M.4

3 2 0 3 2 0 3 2 0 3 2 0 5 5 4 5 4 5 5 5 3 3

Guitar 1

Rhythm Figure 2

*f*

12 10 12 12 12 10 12 12 12 10 12 12 13 12 10 12 13 12 10 12 13 12 10 12

D5 D F5 F#sus2

P.M.4 P.M.4 P.M.4 P.M.4

7 7 7 7 7 7 6 5 3 3 3 3 5 6 6 6 5

End Rhythm Figure 2

15 13 12 12 15 13 12 12 15 13 12 12 13 12 10 12 13 12 10 12 13 12 10 12 12 12



Verse 1:  
(G)\*

 $(G)^*$ 

(C)

1. Dreams are shak - ing, set si - lence wak - ing up ti - red eyes. —

With the

P.M.----- P.M. P.M.----- P.M.--- P.M.----- P.M. P.M.----- P.M.--- P.M.-----

\*Keyboard accompaniment.

(D)

(F)

light the memories all rush in - to his\_\_ head.\_\_

By a

*Bridge 1:*

G5

C

can - dle    stands    a    mir - ror\_\_\_\_    of his    heart and    soul\_\_\_\_    she dance - es.    She was

She was

P.M.4

P.M.4

P.M.-1

P.M.4

Dsus4

D

Dsus4

D

F5

## Fsus2

danc - ing through the night\_\_ a - bove\_\_ his\_\_ bed.\_\_

And

P.M.-

[illegible]

Chorus:

Csus2 D(addG) Double time feel G5 C5

walk - ing to the win - dow, he throws the shut - ters out a - gainst the wall.

Hold- Hold- Hold- Hold- Hold- P.M. P.M. P.M. P.M. P.M.

3 3 3 5 5 3 0 3 0 8 8 8 8 5 5 5 5

5 5 5 5 5 5 4 0 0 7 7 7 7 5 5 5 5

3 5 5 5 5 5 5 4 0 5 5 5 5 5 5 5 5

G5 Gsus2 G5 Original feel C5 Dsus4

And from an i - v'ry tow - er hears her call: "Let light sur-round

P.M. P.M. Hold- Hold- Hold- Hold- Hold-

8 8 8 8 8 8 8 8 3 3 5 5 3 3 0 3 0 0

7 7 7 7 7 7 7 7 5 5 5 5 5 0 4 0 0 0

5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 0 0 0

Interlude:  
With Rhythm Figure 2, Guitar 1

Gsus2 G5 Gsus2 C5 C C5 C

— you.”

P.M. P.M. P.M.

3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 4 5 4 4

2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D5 Fsus2

P.M.4 P.M.4 P.M.4 P.M.4 P.M.4

Verse 2:  
(G) (C)

It's been a long, long time. He's had a while\_ to think\_ it o - ver. In the

P.M.4 P.M.4 P.M.4 P.M.4

(D) (F)

end\_ he on - ly sees\_ the change: 1- light to dark, dark to light, light to dark, dark to light.

P.M.4

Bridge 2:  
Gsus2 G5 Gsus2 G5 C5/G G C5/G G

Heav - en must\_ be more\_ than\_ this, — when an - gels wak - en with\_ a kiss. —

P.M.4 P.M.4 Hold----- P.M.4



*Chorus:*

Csus2

$$D(\text{addG})$$

## Double-time feel

### G5

G5

G5

Original feel  
Csus2

Csus2

Dsus4

\_\_\_\_\_ And from an i - v'ry tow - er hears\_ her\_ call:\_\_\_\_\_ "Let\_ the light\_ sur - round\_

*8va*-----  
*loco*

Guitar 1 to slashes

Hold----- Hold----- Hold----- Hold----- Hold-----

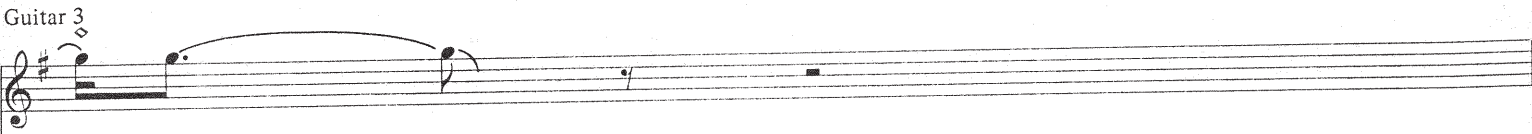
1

8	8	20	20	(20)	3	3	3	3	5	5	5	4	0	0	0
7	7				5	5			5	5					
5	5	7	17	17	5	5			5	5		5			
						3						5			



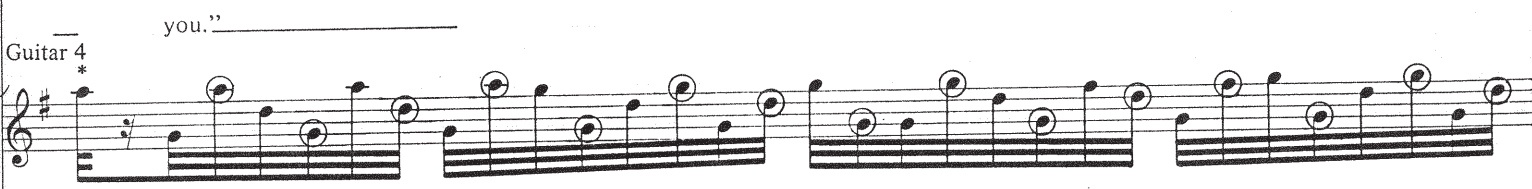
Double-time feel  
Guitar solo  
G5

Guitar 3

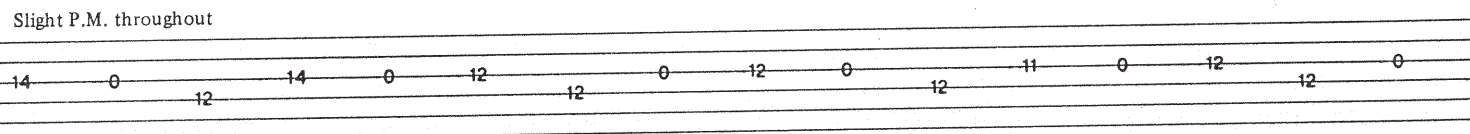


Guitar 4

you.”

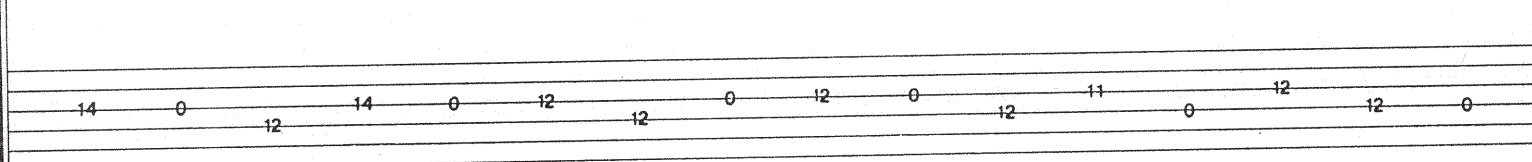
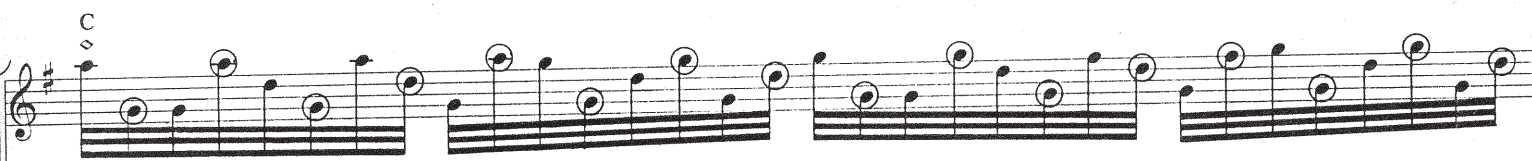


Slight P.M. throughout

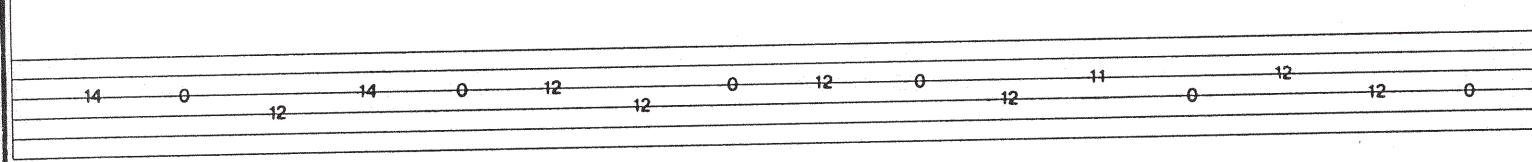


\*Circled notes are generated by digital delay at 250 ms. Single repeat at equal volume follows primary attack by 3/32nd note.

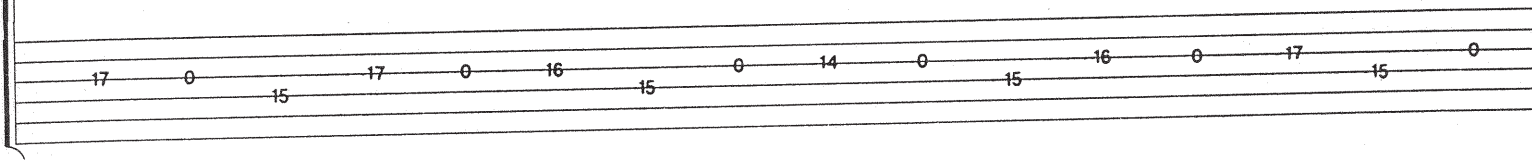
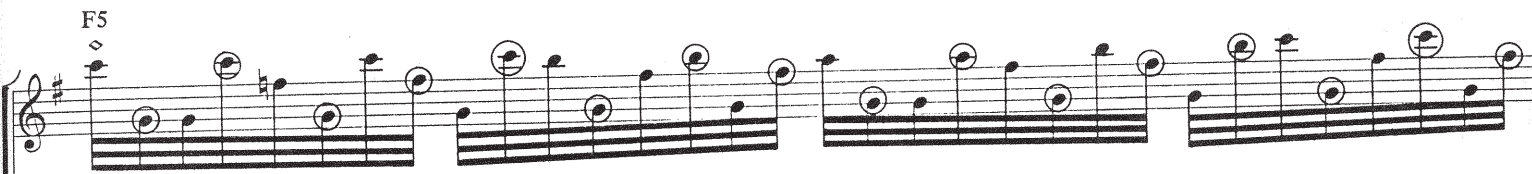
C



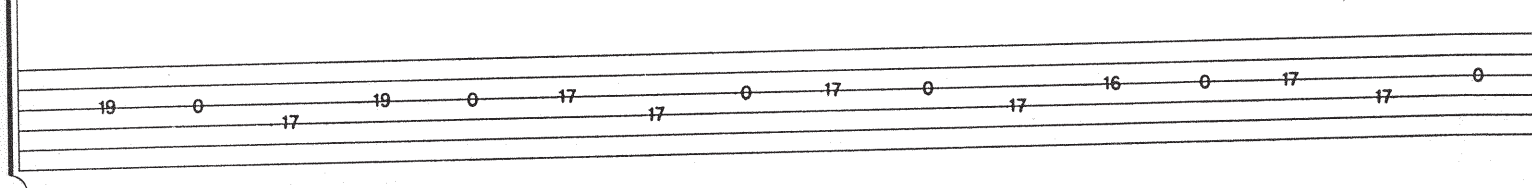
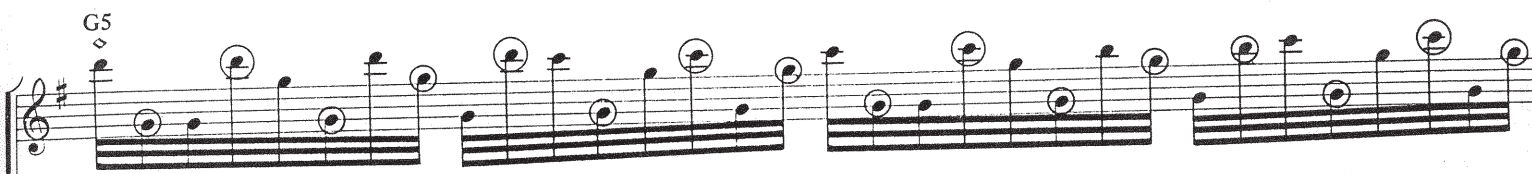
D



F5



G5



C

D

F5  
(8va)

end P.M.

Original feel  
A5

Guitar 4  
(8va)-----4

Once lost, but I\_\_\_ was\_\_\_ found\_\_\_

N.C.

E5

D5

when\_\_\_ I heard\_\_\_

Tacet

Guitar 3

N.C.(Em) (Em/D) (Em/C#) Csus2 G/B

the stained glass shat - ter all a - round\_ me. I sent the spir - its tum-bling down\_the hill\_

P.M. - 4 With bar Hold- - - - - 4 Hold- - - - - 4

-2½

-2½

7 4 5 5 4 5 4 4 4 7 (7) 0 3 0 0 3 1 3 2

Am7 G5 Em D(addG)

but I\_ will hold\_ this one on high\_ a - bove me still\_ She

Hold- - - - - 4 Hold- - - - - 4 Hold- - - - - 4 Hold- - - - - 4 Hold- - - - - 4

0 1 0 2 0 0 7 4 0 4 0 4 4 4 0 4 4 0 4

Am G/B C D(addG) G5

whis - pers words to clear\_ my mind\_ I once can see\_ but now\_ at last\_ I'm\_ blind\_

rit. Hold- - - - - 4 vib. w/bar

1 0 0 0 2 2 0 3 2 2 0 4 0 3 5 5 3



Slowly  $\text{♩} = 66$

Outro:

\*Guitar 2 (Piano arranged for Guitar)

Cmaj7

D/C

Bm7

*mp*

I know it's eas - i - er

to walk a - way than look it in the eye.

*mp*  
Let ring throughout

\*pick and fingers

Em

Am

G/B

C(addD)

Am

G/B

But I had giv - en all that I could take,

and now I've on - ly ha - bits left to break.

C(addD)

Am

G/B

Cmaj7

Dsus4

G(addD)

To - night I'll still be ly - ing here sur - round - ed in all the light.